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ACADEMY GOES TO BROOKLYN

The Spring Exhibition of the National Academy will be held at the Brooklyn Museum. After the recent destruction by fire of the Fine Arts Building in West 57 St., the trustees of the Brooklyn Museum offered the use of its galleries to the Academy, and the offer was gladly accepted. The exhibition will open the latter part of March.

MEEKER GETS HAMILTON PORT.

Mr. Arthur Meeker of Chicago, whose recent acquisition of a Stuart portrait of Gen. Dearborn owned by the Welsh family of Phila., was recorded in last week's ART NEWS, has bought a bust portrait of Alexander Hamilton by John Trumbull, presumably one of those painted by Trumbull from Houdon's bust of the early American statesman.

SOROLLA COMES WITH SPRING

New York is to have another Sorolla season. The eminent Spanish painter, whose first exhibition and work at the Hispanic Museum made a sensation here some years ago, is about to return and will hold another exhibition again at the Hispanic Museum at Broadway and 145 St. in the Spring.

NEW MONET FOR N. Y.

La Japonaise, by Monet, of Whistlerian inspiration, painted in 1876, has recently been purchased by a N. Y. collector.

A collection of pictures by Toulouse-Lautrec has been presented to his native town of Albi where they will be hung in the Palais de la Bisbie, Albi's new museum.

THE LOUVRE REOPENED

Paris, Feb. 10, 1920.

The Louvre Museum is again open to the public. Excepting some of the sculpture galleries, the whole building has been closed during the war owing to insufficient staff and dangers of aerial attacks and menaces of invasion. The curators of the galleries have achieved wonders since it became possible to decide on their re-display. The paintings have been rejuvenated throughout and differently exposed. Formerly the aspect of the works was the chief consideration. Now an endeavor has been made at chronological order. Thus the Salon Carré has been reserved to Paul Veronese, while its former occupants are in the Grande Galerie. These changes are, except in the case of the Mona Lisa, in a too harsh North light to be of advantage. The Grande Galerie has been broken up with busts. Here one finds the Umbrians and Venetians and a picture of Bellini not yet seen. The Leonardo and Raphael have been placed in a special loggia.

The Spanish school has been kept together with El Greco in the place of honor, while Goya is well represented. The recently purchased "Atelier du Peintre," by Courbet, hangs in a temporarily chosen place. The Museum's fund added 550,000 fr. to the 150,000 fr. raised by public subscription for the purchase of this work.

The main object of the new arrangement is to give a didactic bearing to the collections, an example which will be followed for the presentations of most collections of art works in the future.

WILHELM FUNK IN GERMANY.

Wilhelm Funk, for over twenty years an American citizen, although born in Germany, whose art was recognized and appreciated here, so that he enjoyed a large income through his portrait painting, has recently purchased a castle near Munich, Germany, which he has remodeled into a palatial home and studio. He writes that he is extremely happy in the "Fatherland." During the war he was a close friend of Count Von Bernstorff, Mrs. Reisinger and Count Van Papen. His belated exit from America came immediately after the ending of the war, or as soon as he could obtain passports. He is said to have written that he will never return to the U. S.

A BUNDY SOLD TO PHILA. COLL'R

The works of J. E. Bundy, the Indiana painter, whose pictures are so much in demand among collectors in the central west, are also beginning to attract considerable attention among eastern collectors. The Hon. Alex. Simpson, Jr., of Philadelphia, Pa., who is assembling a noteworthy collection of American paintings, which he will present to the city of Phila. for a Municipal Gallery, has recently acquired from Mr. J. W. Young, the well known Chicago dealer, the artist's "Waning Summer," reproduced on this page.

METROPOLITAN MUSEUM ACTIVITIES

The trustees of the museum propose to celebrate its golden jubilee (it was first opened in March, 1870) with an exhibition in which every department of the museum shall have its due share; and it is proposed to do this, first, by displaying its own collections at their best and, second, by supplementing these with objects from private collections in and about N. Y. City, where the museum's material can be enriched by such loans.

More than 100 collectors have already signified their intention of co-operating along such lines. The loans will be placed in the galleries in connection with museum material, rather than segregated, the idea being to present unbroken series that tend toward completeness.

The collection of engravings and woodcuts by Albrecht Durer recently acquired by the Museum from Mr. Junius Spencer Morgan, through the Mr. and Mrs. Isaac D. Fletcher Fund, and which is the first collection of books and prints purchased by the Fund, is on view and occupies two of the larger galleries of the Museum. The collection as was said in the ART NEWS last week is the most complete collection of Durer plates yet shown in this country and that is owned by any museums or private collectors. Several books, illustrated with

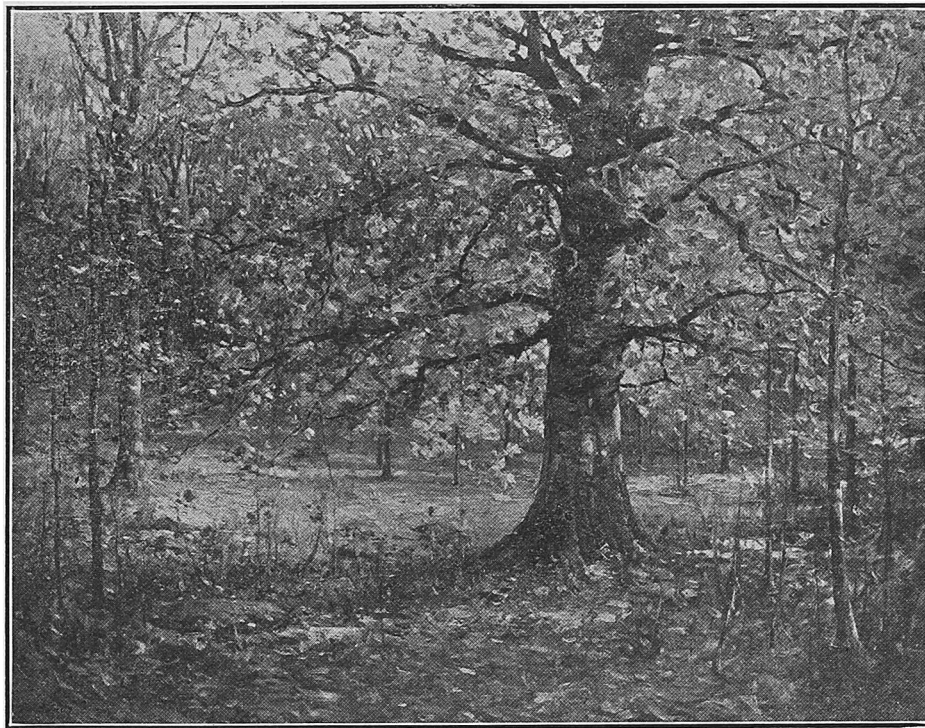
NEW SOCIETY OF ARTISTS

A Society of Artists has been recently organized here. Its purposes are (1) To uphold the standard of American art; (2) To protect interests of artists; (3) To place artists' business interests on a firmer basis; (4) To further and foster artists' relations with the public in every possible way; and (5) By propaganda to bring the value of American art before the public. This association is to be called the National Society of American Artists and will be composed of painters, sculptors, gravers, decorators and illustrators, with three classes of members, viz: Full, Associate and Honorary members, composed of Art Amateurs, Museum Directors, Art Dealers and Art Critics.

The Organizing Committee is as follows: Richard Miller, Gifford Beal, John Flanagan, John Noble, Joseph Pennell, G. E. Browne, Paul Dougherty, William M. Paxton, A. Piccirilli, Franklyn Paris, Paul W. Bartlett, Ernest Lawson, W. A. Rogers, Walter Griffin and A. V. Tack.

ALLIED ARTISTS ON AVENUE

Owing to the recent fire in the Fine Arts Building, the Allied Artists of America, in common with the Academy, have been obliged to seek new quarters for their annual exhibition, and will hold their display in the Kleinberger Galleries, 707 Fifth Ave., March 15 to April 5 next.



WANING SUMMER

J. E. Bundy

Recently purchased by Hon. Alex. Simpson, Jr., of Phila. from Mr. J. W. Young of Chicago.

woodcuts by Durer are also on exhibition, the "Life of the Virgin" from the Morgan collection, and two groups of books presented two years ago by Messrs. Felix Warburg and Mortimer Schiff.

An exhibition of Works by Manufacturers and Designers is also an interesting feature of the month, and the remarkable collection of Chinese and Japanese brocades is one of the most complete and beautiful displays of fabrics ever shown by the Museum. Among the recent accessions there are an Empire buffet and two candelabra, a fine reproduction of a vase from Crète (about 1600-15 B. C.) and a set of early XIV century scenic wall paper.

Mr. Charles Duveen, who went to London on his honeymoon tour some weeks ago, returned last week with his bride. He has just concluded the sale of his building and galleries at the southwest corner of Fifth Ave. and 56 St. to the Hanan Shoe Co.

Mr. Joseph Satinover of the Satinover Galleries, 27 W. 56 St., who has been in failing health for several months, was operated upon recently at a private hospital. Recovery was in doubt, but after consultation a second operation was deemed expedient and successfully performed last Friday. It is a pleasure to state that the patient is now out of danger, although he may not be able to attend to business for some time to come.

MUSEUM GETS A BOSBOOM

Mr. A. W. Jenkins, a Brooklyn collector, recently purchased an oil by Johannes Bosboom from the Holland Galleries, N. Y., which he presented to the Brooklyn Museum, and a correspondent of "The Brooklyn Museum Quarterly" of January last under the heading "Among the Dutch Artists—Reminiscences of an American Painter," wrote as follows:

"My Dear Director:

"Among the recent additions to your gallery, I was struck by an oil by Johannes Bosboom. It seems to me a very desirable example of that master for the Museum. The subject is the interior of a church in the late afternoon, and in many respects the work is characteristic. The church has height and depth and mystery, and is filled with the warm sunlight and shadow employed by Bosboom so skillfully to give his canvases charm. But in this instance the golden tones are brushed in with careless yet masterful disdain of the consequences, and underlying the pigment there are many crossed and somewhat confused lines like pencil strokes. From this I should say that it was a study for a larger picture and throws a light on the painter's method of building up his composition. To me personally this study has greater interest than if it were a work which had received the final touch and was ready for exhibition. It shows the processes of Bosboom's mind, and has all the spontaneity and vigorous attack of a first idea. In my younger manhood I knew Bosboom, and the sight of this picture recalls the days I spent in comfortable old Holland in intimate association with the group of Dutch painters who were Bosboom's contemporaries."

F. M.

Mr. Jacques Seligmann and his sons, Germain and André, who have been here for two months past, will sail for Paris February 25.

ANNUAL PA. ACADEMY DISPLAY (Second Notice)

As was said last week in the ART NEWS' first and necessarily brief review of the one hundred and fifteenth annual exhibition of the Pa. Academy of Oils, now on in Phila. to March 28 that the sculptures, which number 158, are quite as interesting, if not more so, than the pictures.

To mention some of those which most attract and appeal must be to name Charles Grafly's strong bust, full of expression and finely modelled, "Evangelist Felix," Kathleen Wheeler's figure "Undine," Earl F. Skoog's touching and well modelled "Mother's Love," Malvina Hoffman's fine and expressive "Portrait, Lieut. Col. Philip Bruneau Varilla," and her exquisite double figure group, "The Offering," which deservedly won the George Widener Memorial Gold Medal, S. Neandross' "Portrait Bust of Gen. Goethals," Louis Mayer's virile expressive "Ptolemy XCIX," Anna C. Ladd's "Roshanara in her Burmese Dance," (a graceful sympathetic conception), Edna I. Spencer's "Portrait Bust Mr. M.," Ethel Myers' two dainty quaint figures of women in old-fashioned costume in colored plaster, "Miss Broadway" and "Miss Fifth Ave.," Luella V. Serrao's "Bust of Susan B. Anthony," Laura Gardin Fraser's amusing and well done "Baby Goat" and "Grape Baby," Frank L. Jirouch's "Bather," Alfred Lenz's "Pavlova," done in his new method, (loaned by the Metropolitan Museum), Samuel Murray's bust of Mr. Joseph Murphy, Victor Salvatore's fine bust of the Indian Chief, "Big Oak," Emory P. Seidel's "Helen," Nicholas Romano's "Portrait Master T. L.," Frank Stamato's "My Sister Anne," George Demetrios' "Relief," Albin Polasek's "Spirit of the Woods," Amory C. Simons' "Martha" and "Rearing Colt," Martha M. Hovenden's "Portrait Statuette—Miss P.," Louisa Eyre's "Child With Ball," Louis Milione's "Fountain Figure," George De Forest Brush's striking group, fine in feeling and expression, "Mother and Child," Rudolph Evans' "Boy and Panther," Nancy Coonsman's "Fountain—Frogs and Girls," Margaret Hoard's "Pastoral," Olaf Brauner's "Master George Bancroft" and R. T. Tait McKenzie's virile "Portrait Bust of Mrs. Nicholas Biddle."

Some Notable Pictures.

Space and printers' limitations prevented more than a hasty general review of the exhibition last week and only the prizes and a few notable works that called loudly for mention, could be noticed. As was said in the first review many works shown are familiar from their presence at the recent Corcoran display in Washington, and the last Winter Academy. But there are some new works of high merit and, although not sufficient in number to leaven the entire display—which as has been said, is a dull one this year—they cannot pass unnoticed. After a glance at Violet Oakley's overrated panoramic Murals for the Harrisburg State Capitol hung in the big spaces at each side and over the main stairways, where, fortunately, they serve as decorations of a sort, and beginning one's rounds from picture No. 1 in Gallery A the visitor should, in the writer's opinion, stop at Jerome Myers' "Old Quarter," Frederic Clay Bartlett's "Theatre—Pekin," Jonas Lie's "Lifting Fog," Charles A. Akin's "Potter's Wheel," Horatio Walker's "Dewy Morning," Leon Kroll's "The River," George L. Nelson's "Child's Supper," and C. C. Cooper's "Georgian Home." All are works of merit and charm.

In Gallery A Philip Hale's "Day and Her Sister Night," Emma L. Cooper's "Mexican Home," Charles H. Davis' "Sunny Hillside," Nancy L. Ferguson's "Hotel Banner (Provincetown)," Chauncey F. Ryder's "Old Saw Mill," Leon Kroll's "The Song" (one of the best figure works shown—a fine performance), Carl Rungius' "On the Range," C. Morris Young's "Enchanted Islands" (a lovely harbor scene fine in distance, air and color), Paul King's "Boulder Pass," Lamar Raditz's "Portrait Mrs. Edward Bok," William Paxton's "Girl Sewing," Albert Rosenthal's "Grace," F. Luis Mora's "Portrait, F. Vitale" and his familiar "In the Land of Promise," Howard Giles' "Sunlit Shores," Ernest D. Roth's "Village Corner—Winter," Robert Vonnob's "Glory of Autumn" (an appealing beautifully colored poetic landscape), Leon Kroll's "Sister" (again a strong appealing figure work), Walter Ufer's "Hunger" (that curious Mexican canvas, a girl crucified on a wall, presumably to typify starvation, while old women kneel weeping around her at the foot of the victim—repellent in subject, but a strong canvas), Eugene Higgins' "Woman Home" has fine light, "Monlit Stream" is a

(Continued on page 2)

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Cézanne at Montross'

Difficult as it is to arrange a collection of works by Cézanne, Mr. Montross has succeeded in importing from France a dozen of the artist's watercolors which will be on view at his Galleries, 550 Fifth Ave., until Feb. 21. Slight sketches as they appear to be, they convey the artist's message with remarkable definiteness, and their beauty of color and strength of drawing are characteristic. One of the smallest examples "Grave Digger," with rich tonal quality, has all the strength of any of his larger works and expresses pathos, resignation and abandon. The nudes and landscapes are of equal beauty and importance, and the whole group should be of interest to American art lovers and students.

Eugene Brewster at Babcock's

Beautiful color, sincere sentiment and refined choice of subject mark Eugene Brewster's exhibition of recent paintings at the Babcock Galleries, 19 East 49 St., through Feb. 29. "Reflected Moonlight" has poetical charm, "The Fisherman's Home" has fine light, "Moonlit Stream" is a truthful statement of an interesting subject, and "Ranger's Pier, Noank"; "Conn. Hills," "Our Fleet," "Wharf at Roslyn," "Evening Breezes" and "Flames from the Sky" are all creditable works.

Arthur Crisp who lost three important Batik decorations and two paintings in the Fine Arts Building fire is at work on a large decoration for a Toronto library.

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Annual Pa. Academy Display

(Continued from page 1)

With a Sack" (rich in color quality), John Sloan's "Window on the Street" (full of expression, but unpleasant in feeling), and his "Eagles" (two men fighting, bedecked with eagles' feathers), all these are worthy of study.

The South Transept has among other good canvases, Robert Vonnoh's "River Loing," Malcolm Parcell's quaint portrait "Louise," H. Dudley Murphy's large Port Rican landscape, Wayman Adams' fine expressive half length seated presentment of "Dr. Morris Jastrow, Jr.," Felicia Howell's delightful "Ready for Paint," and Henry Reuter Dahl's dashing, if confused, composition marine, "Red Depth Bomb—Our Cruisers at Durazzo."

In Gallery E. there stand out from their fellows such works as Robert Vonnoh's "Failing Years," Alice Worthington Ball's "Painted Tray" (one of the best still lifes of this able woman painter), Edward Cucuel's splendid female nude, "The Bather," an exceptional if distinctively Salon canvas of the better sort with admirable painting of flesh and rare sunlight effect, Marion Powers' clever "Auld Lang Syne," Ross E. Moffet's curious but gripping "Wreck in the Ice," painted under the influence of George Bellows and Rockwell Kent's Labrador pictures, but stronger if possible in the expression of character, Louis Kronberg's typical delicate colored "Ballet Papillon," Olaf Brauner's virile, if academic "Portrait of Prof. E. B. Tichener" in his scarlet robes, Joseph H. Boston's fine large landscape, "Moonlight—Adirondacks," Eugene Higgins' "Girl in a Park" and Theresa F. Bernstein's familiar, but always good, "Patriotic Parade."

The more notable pictures in the remaining galleries must await another review.

Two Artists at Milch Galleries

Ossip Linde occupies the large gallery at Milch's, 108 West 57 St., with a group of oils through Feb. 28, and Matilda Brown shows a collection of watercolors at the same galleries. The Linde exhibition is a varied one, with several of the artist's well-known Venetian scenes, a group of American landscapes and a nude figure, the latter ably drawn, good in color and graceful in pose, with fine flesh modeling. His "Autumn Glow," shown at the recent Academy exhibition, holds the center East wall and looks well in its new surroundings. "The Gorge," with deep rich greens, vibrant water and sincere outdoor feeling; "Afternoon, Bruges," has good light and air; "Steps in Venice," flooded with sunlight, is a brilliant piece of color; "Silver and Gold," in a different vein, is tender and poetic. "Hills Beyond" has sentiment and is expressed with feeling, and "Among the Hills," "At the Edge of the Woods," "A Rift in the Clouds" and "The City of Gold and Ivory" are all creditable works in an exhibition of distinctly decorative canvases. Matilda Brown's watercolors are timely, for the revival of interest in this medium is growing apace. Collectors and home-makers are substantially reflecting their appreciation of transparent wash and the demand for good examples is constantly growing. There is a directness and looseness of handling in all of the works in the present show that demonstrates mastery of the medium, and the artist's knowledge of drawing and love of color command sincere respect. A number of garden and flower subjects, glowing in color, are sympathetically rendered.

Arthur Halmi, who went on a visit to his native Hungary in 1914, and was detained there during the war, recently returned to complete portraits contracted for before he sailed. He has taken a studio in the Sherwood.

Chinese Portraits at Lai-Yuan's.

Certain of the American Portrait Painters now exhibiting at the Reinhardt Gallery in the National Society of Portrait Painters' Show might, with advantage to their art, visit and study the score of early Chinese portraits on view at the Lai-Yuan Gallery, No. 557 Fifth Ave.

These old presentments of the ancient nobility and aristocracy of the "Flowery Kingdom" have a distinction, and in each case a character expression that is sadly lacking in most modern portraiture. The subjects are all depicted, some life size, and some quarter life size, as a rule sitting, and attired in state or rich robes of red, blue or gray and all look straight out of the canvas. The medium used was watercolor in pure wash, and it is astonishing that the pictures have kept their freshness of color through the centuries, since their production. The hands are only indicated; the finger tips alone shown in most cases—proof that even the earliest portraitists, like their modern successors, found the painting of the hands most difficult.

The display is the finest ever made in this city from the choice character of the examples. Especially notable are the double portrait of "Yung Sheng-ai and Wife" (Ming), a color scheme of blue, "Lady Lung" (Sung) notable for its fine expression. "Yung Tich-ai" (Yuan), in blue and black, "Prince Chao-Tsing" (Ming) in red, and "Lady Yao" (Ming), again in red, with a wonderful headress.

Lotos Club Members Exhibit

The array of landscapes, portraits and genres that filled the walls of the Lotos Club gallery at the annual exhibition this week was a conservative assemblage, since the men represented were all older academic painters. No new note was struck in the scale of "best sellers," prize winners, or "hummers." But optimism was rampant. George Bogert appeared perfectly at ease in his "Evening," with his well-known color palette, highly polished surfaces and familiar light. Howard Russell Butler must be credited, however, for attempting a new phase. "Spirits of the Twilight," a landscape, sadly lacking the feeling of his marines. William J. Whittemore, Carleton Wiggins, Carleton Chapman, Leonard Ochtman, Frederick Kost, William Coffin, Colin Campbell Cooper, Charles Curran, F. S. Church, Irving Coussé, R. W. Van Boskerck, and Ballard Williams were all there with their time-worn subjects.

The hanging was bad, and against the in-artistic, unbecoming color of the walls and carpets of the gallery, even the best of the pictures did not appear to advantage. Why does not the Lotos redecorate its gallery? In spite of drawbacks, however, some of the works drew attention for their spontaneity and general quality. Of these Joseph Boston's "Portrait of Mrs. B." in a blue gown and soft gray furs, solidly painted, fine in color and charmingly arranged, stood out. Albert P. Lucas' "Noc-turne" was another good picture lovely in quality, beautiful in color and with a fine light in a tender sky. Cullen Yates' "Highway" was in keeping with his reputation for beautiful color and good composition. Reynold Beal's "The Catskills" was one of the few brilliant works in the show, and Albert Groll's "Desolation Canyon, New Mexico," was a sincere and able accomplishment. Howard Hildebrandt's "Portrait of Miss Gladis Manning" had serious purpose; August Franzen's "Congratulations" was solidly painted and of good color, and J. Campbell Phillips sprung a surprise with a thoroughly fine landscape, "A Bit of the Berkshires," in place of his familiar figure works. William R. Derrick showed a substantial "Landscape" fine in tone and ably handled. And Robert Vonnah, Henry R. Poore, George Storey, Charles H. Miller, I. A. Joseph, C. Warren Eaton, Guy Wiggins, Edward Dufner and Bruce Crane lent their names to the exhibition with good examples.

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LENNIE DAVIS

Pictures by Old Masters

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Interiors by Walter Gay.

Walter Gay, long resident in Paris, is showing some 50 examples of his well known interiors of French chateaux, palaces, museums and public edifices at E. Gimpel and Wildenstein, 647 Fifth Ave. No painter who has attempted to paint these XVIII century French interiors has succeeded as has Mr. Gay in conveying the atmosphere of the period. So intimate and personal are the artist's portrayals of accessory and detail of decoration and furnishing that the salons, boudoirs and libraries, etc., have the appearance of having been only just vacated by tenants or visitors. Always a colorist and a painter of extreme refinement, Mr. Gay presents the delicate quality of these interiors with grace and lightness of line, sympathy and understanding.

Nearly all the works shown have been painted within the past few years. "Salon—Comtesse de Fitz-James, Paris," "The Blue Room, Château du Bréau," "Musée André Jacquemart, Paris," "The Orchestra, Birds," "The Library, Château du Bréau," "Hollyhocks," "Interior, Musée Correr, Venice," "Interior of Magnanville, Seine-et-Oise," "Dining Room of the House of Pierre Decourcelle, Paris" and "Tapestried Room, Paris," are among the most recent works. There is also a series of decorations of interest and in the group there is one American subject, "The Grandfathers' Clock, Longfellow House, Cambridge, Mass.," painted with feeling and understanding.

An important Memorial stained glass window by George Pearse Ennis, which had been in course of construction for more than a year, was unveiled at the N. Y. Athletic Club last week.

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LONDON LETTER

London, Feb. 10, 1920.

A curious instance of that obstinate obsession that so often overtakes the owner of an unimportant or inferior art work, was recently brought forward in the Law Courts when a copy of Correggio's "Education of Cupid" was made the subject of litigation. The owner, convinced that the original in the National Gallery was only a "poor copy" of his canvas, even went so far as to prepare and publish an elaborate treatise in which he compared the two, greatly to the disadvantage of the specimen in Trafalgar Square. This is not the only picture that has inspired in the owner of a copy the same high hopes, but queerly enough, it is usually those who have least technical knowledge of the matters of art who prove the most attached to their own opinions. It is easier to convince an "expert" than an amateur of being mistaken in his judgment.

The Swansea China

Another interesting law case is that concerning a quantity of Swansea china belonging to Lord Swansea's family. Owing to the abnormal prices now given for Swansea china, Lord Swansea contended that this, although an heirloom and ultimately to go to his ten-year-old niece, should be sold, its present-day value being about £30,000. It would be interesting to know what its original purchase price had been. The reason advanced by Lord Swansea for the sale was not considered adequate and his appeal was dismissed.

More Manuscripts for Sale

The third week in March has been fixed for the sale at Sotheby's of the second portion of the Yates-Thompson Collection of Manuscripts. Some 28 Mss. and eight XV century books, printed on vellum, will figure in the dispersal. The Psalter of John of Gaunt and The Hours of Elizabeth of York, wife of King Henry VII, are two items of great importance, the former showing the illustrator in jovial mood, delighting in grotesque animal forms and almost irreverent little compositions.

The Poynter Sale

The prices resulting from the sale at Christie's of Poynter drawings and pictures, might have reflected somewhat on the esteem in which the work of the late president of the Royal Academy is held, had it not happened that practically none of his best compositions figured in the auction, these having in most instances passed into the hands of their present owners prior to their author's demise. Not one fetched more than 105 gns., the price paid for his watercolor, "Garden of Villa D'Este, Como," while the bundles of sketches and studies made for certain of his classical compositions went for quite trivial amounts. Were it not that the newly-rich are reviving the taste for work such as that produced by Sir Edward, it is probable that prices might have ruled even lower.

The Revival of Lacquer

Owing, no doubt, to the prevailing fashion for lacquer furniture, the art of lacquering is now being taught here to English craftsmen by Japanese artists, the idea being to establish the industry in this country. This is not the first time that a similar attempt has been made, for English lacquer in the XVIII Century attained no mean degree of excellence.

L. G-S.

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Oscar Fehrer at Ralston Galleries.

Oscar Fehrer occupies the "Modern Room" at the Ralston galleries, 567 Fifth Ave., through March 1, with a collection of oils of varying subjects, all handled with ability. As several of the examples are of an early period the exhibition is the more interesting to art lovers who will be interested in studying the growth of the artist's work.

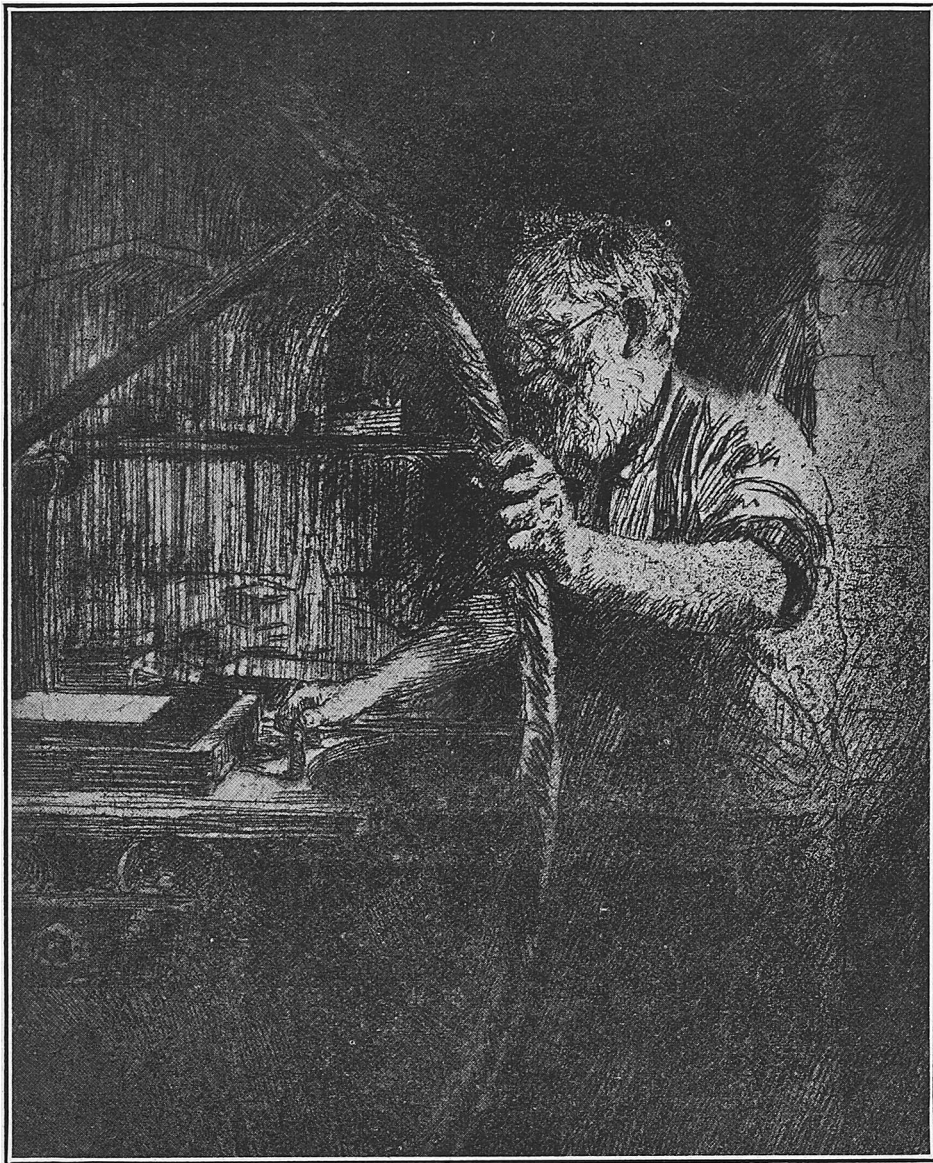
"Dutch Woman," "Peasant Woman" and "Scene in Holland" are painted with evident seriousness and a determination to obtain character. "Memories," one of the later works, portrays a young woman in an old fashioned gown of soft red hue, seated on a bank against a harmonizing landscape. "The Lute Player" is vital and good in action, with fine color and attractive arrangement. There is good drawing in "Looking Over the Dunes." "Pink and Gold" has an attractive color scheme and "Two Girls" have harmony of tone and balance. Other interesting subjects are "In the Garden," "French Inn Keeper," "Solitaire," "On the Garden Bench," "Boy Hunting" and "Boy Fishing."

John Noble at Daniel Gallery

John Noble's fifteen canvases now at the Daniel Gallery, 2 West 47 St., through Feb. 21, finds the painter, after several years abroad, with a new sense of brilliant color and a variety of subjects. "Southern France," "The Canal," "The White Horse," "Winter," "Canal Quimper" and "Point Doraz" are some of the motives he has rendered in his individual manner. "Children on the Beach," "The Harbor" and "Camouflage" are among his recent examples, painted since his return to this country, and are interesting in color and composition. There are several views of Provincetown where the artist has lived for the past year.

Charreton at Dudensing

The Dudensing Galleries, 45 West 44 St., are planning an exhibition of the work of Victor Charreton, a French painter who has become the vogue in Paris within the past few years and who displays his work in this country for the first time. The exhibition is sure to interest American art lovers, as one seldom sees such freshness and spontaneity in landscapes. The artist has evidently studied Nature faithfully and from various angles, in all lights and seasons.



THE PLATE PRINTER

At a Boston Gallery.

Etching by D. C. Sturges

Charles Sheeler at De Zayas

The predominating subject in Charles Sheeler's exhibition, on at the de Zayas Galleries, 549 Fifth Ave., through Feb. 28, is "Bucks County Barn." There are no less than eight presentments of this uninteresting model of squares and angles, some with a suggestion of colors, others in black and white, but none explains its inspiration to the painter. There are two other barns, "Barn Red" and "Barn Contrasts," equally suggestive of the artist's rural tendencies. There are still-life subjects, flowers and landscapes, and figures, and however vague may be the artist's suggestions, it is evident that he is no amateur. He can draw and he knows color.

Eben F. Comins, the portrait painter of Boston, is spending the winter in Kansas City, Mo., where he is painting many portraits. In March he will return to Washington and go direct to the Walter Reid Hospital to complete his set of the "Soldiers of the War." "Just Home from Over There" reproduced in the ART NEWS of Feb. 7 last is one of the set now on exhibition at the National Gallery, Washington.

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The Younghunters, who made many friends when they were here before, painting portraits of prominent people, have a collection of these on view at the Museum, as well as their Taos paintings. The artists' striking interpretations of Indian life in the Northwest are to be taken to England. They depict Indian life, costumes and the quaint adobe dwellings in that colorful country in a unique manner. "The Santa Fe Trail" shows the pioneer camp against desert scenery and is decorative in quality and realistic in interpretation.

Charles M. Russell has also some 16 oils at the Museum; one entitled "Jumped" loaned by Mr. John Lewis of Lake MacDonald, Glacier, National Park, dramatic in theme. The print gallery had for the January attraction a series of Rembrandt drawings.

Two young local artists, Arnold Blanch and Harry Gottlieb, are showing in their studio, some "intense" drawings and paintings. Since Anisfeld and the ultra-impressionists recently showed here, some of our own radical and sincere artists might be encouraged.

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SEATTLE

Yasushi Tanaka closed his farewell exhibition of 100 paintings in the galleries of the Fine Arts Society January 30 last. The show consisted mainly of life-size standing portraits, large decorative panels, figure pieces, screens, landscapes, and followed an exhibit of small paintings, chiefly San Juan Island shorescapes in the Schneider gallery. Most of the canvases in both collections had not before been shown, and represented work of the last year and a half. In the farewell exhibition seven pieces were hung to give the artist's range from 1913 to date and there were also pictures loaned by local owners—"Autumn Stream," by Dr. E. B. Edgers; "Leaves," "Eucalypti," "Brown Rocks," by Mr. and Mrs. Y. Shiota; "Winter Lake," by Mr. W. V. Arthur, and "Summer Evening," by Mr. T. Kambe. The display was the most successful ever given by the Fine Arts Society and the popular verdict was most favorable. Mr. Tanaka, accompanied by his wife, plans to leave Seattle in March for Paris where he expects to make his home.

Sturges' "Plate Printer" Etching.

For several years past Dwight C. Sturges whose "Plate Printer" is reproduced on this page, has deservedly held high rank among the best etchers in America. Each year since 1914 when his etchings were first shown, has brought a steady and sure advance both here and abroad in the reputation of this artist and the quality of his plates. To produce only one etching a year does not seem a great deal to accomplish, yet if that one be an unusual impression, it can easily be worth the time given it. This is just what Dwight Sturges has done. For in "The Plate Printer" his latest and only etching made during 1919 the artist has made an etching which can be called really notable. It is now exhibited at the Doll and Richards' gallery, Newbury St., Boston.

Mr. Sturges' etchings display a mastery in the method of representing light and shade combined with a superior draughtsmanship, which makes for free and easy handling of the pen-etcher's needle. His technique, too, is distinctly his own, for he has a way of playing with the needle which allows him to focus his attention on the effect of the whole rather than place distracting emphasis on the individual lines. It is, however, in the human interest of his subjects that gives to the artist's etchings their justly popular appeal and which has caused one critic to call him the "O. Henry" of etchers. "The Plate Printer," "The Organ Grinder," "The Apple Woman," "The Pawn Shop," "The Derelicts," "Children," in other words familiar types in all walks of life are his subjects. Their universal appeal is proven by the demand for his work wherever it has been shown.

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ACADEMY GOES TO BROOKLYN

There is something to be said against, and much to be said in favor of the decision of the Council of the National Academy of Design to give its coming Spring exhibition (which cannot be held in the half ruined Fine Arts Building, its old home, the most important to many artists and art lovers of the larger routine public art displays of the year), in the large and well lit galleries of the Brooklyn Museum.

The arguments against the move to "Darkest Brooklyn" are the comparative distance of the Museum on the Eastern Parkway from the "Haunts of Men," and the difficulty of transportation there and back, as not even a trolley runs very near the Institution, and the consequent probable small attendance of Manhattanese art lovers. But Spring, which now looks afar off may come by mid-March, with its vernal breezes, and make the journey even to Brooklyn by subway and trolley possible for spoiled New Yorkers, while some have motor cars in which to travel. There are even pessimistic Academicians who assert that if the Academy depended for the success of its shows upon the attendance and patronage of New Yorkers, who even consider West 57 St. remote, these would have died the death long ago;

and that there are, mirabile dictu—art lovers and patrons in Brooklyn—witness Miss Cary of the N. Y. Times and Mr. Augustus Healey, President of the Brooklyn Museum, not to speak of Directors Fox and Goodyear.

The arguments which influenced the Academy Council to decide to accept the generous offer of the Brooklyn Museum to house its Spring display were, that it might be wise to offer this display once at least, to a new art public, and that after all Brooklyn forms part of Greater New York, so that the venerable Academy is really not leaving home at all to cross the bridges. The argument advanced by W. A. Coffin, and seconded by other Academicians that it might also be wise for the Academy to emphasize, if not justify, its proudly carried title of "National" by holding each year from now on, its Winter exhibition of new works successively in Philadelphia, Pittsburgh, Chicago and possibly other art centres of the country, including Boston, seems to us also a bright idea. Why should not such a plan be carried out? Such exhibitions would attract good artists the country over, who rarely now, for many reasons, exhibit in New York, and who, after all, esteem an Academy hearing more than any other, and would bring to the old Institution's display a new art public every year.

We had hoped that the Metropolitan Museum would offer some of its galleries to its houseless fellow this coming Spring—but since this is not to be, for reasons which we cannot ascertain, we believe the choice by the Academy Council of the Brooklyn Museum for the Spring exhibition, judicious.

CORRESPONDENCE.

"True Words—Fitly Spoken."

Editor, AMERICAN ART NEWS,
Dear Sir:

May I express my great appreciation of the notice that my little book, "Pastel Expressions," received in your columns? I don't mind admitting that I take a great deal of joy in this little book, because, as I think I wrote you in an earlier letter, it is at least an attempt to give some authentic expression in reference to "a great day." You know how keenly I hoped that American artists would go over and paint real war pictures. I am second to no one in my admiration for works of imagination such as those of Bellows. Indeed, his Cavell lithograph hangs on my wall. Yet, while I would be the first not only to admit, but to claim, the painter's right to the exercise of the gifts of creative imagination, I cannot escape the feeling that American art as a whole "missed out" in the war.

Doubtless you recall Aristotle's definition of art as "the expression of the general through the particular." All the ages that have followed old Aristotle have added little to this definition. Art must deal with the general. It must not be merely photographic, i. e., it must not content itself with the mere particular. But while it is the artist's job to create and build from the particular, it is from the particular that he gets the material with which to mix his bricks and build his edifices. The war hardly touched American artists. It reached the imagination of Bellows as a distant and terrible thing. Its color, its heroisms, its romance, its tragedy, did not reach the American artist.

I claim little for my pictures. They were fugitive impressions of a moment that has passed, yet it was only one of many great moments of the war which will live; moments from which nearly all American artists turned with a shudder. Why was this so? I wonder.

Sincerely yours,

James N. Rosenberg.

New York, February 18, 1920.

Orlando Rouland's portrait of John Muir has been purchased by Mrs. Harriman for the National Gallery at Wash'n. His "Portrait of Prof. Henry Fairfield Osborne" now hangs in Trinity College, Cambridge, England.

PARIS LETTER

Paris, Feb. 9, 1920.

A new association of painters, sculptors and craftsmen is holding its first exhibition at the Georges Petit Galleries. For the first time the "practical arts," join one of those select groupings of which Georges Petit's has the speciality. The most important exhibit is M. Auburtin's decorative panel, "Matin," for the Conseil d'Etat, a fine design feelingly carried out with "decoration," the chief aim.

Many less important compositions (M. Auburtin's works are always compositions), form a graceful addition to this piece de résistance—préludes, nocturnes, and studies of tunic-garbed dancers in aquatic gardens, and a seascape on the Normandy coast, where Auburtin, René Ménard and Jacques Blanche, have summer homes.

A note of refinement is also contributed by Mr. Karbowsky, whose various still-lives show an almost feminine delicacy and lightness. M. Lebourg had a "one-man" show recently in these galleries. He is well known for his pictures of the Seine and its banks in Paris, and now shows Notre Dame on an autumn morning and several pictures of the old quays island and city way, full of color and sensibility. Henri Lebasque has a numerically important display. His painting lacks body. Van Rysselbergne has given up "stippling." His somewhat strident mood is in contradiction with that dominating the group.

The sculptors represented are: Landowski, Marque and Bouchard. The former shows a masterly bust of Field Marshal Pétain, belonging to the State, besides two fine portraits, the second, his life-like children, and the third a mother playing with her baby boy—new in expression. Others represented are: Georges Bastard works in mother o' pearl, M. Bastard fans, bracelets, hair-pins, and toilet requisites in nacre and ivory, all of a high standard of elegance and efficiency.

Albert Laurens, the son of Jean-Paul, was a war prisoner in Germany, and brought back many strong sketches, historical documents, very convincing. None of these figured in his exhibition at G. Petit's, which comprised Pierrots, Columbine and idyllic, XVIII century, fanciful scenes.

Chantereu at Chaine and Simonson's

The Galerie Chaine et Simonson exploits a painter of great esprit in M. Chantereu. I prefer his landscapes to his figures. Nature's exuberance finds a match in his own exuberance, but for the study of human life he has not the necessary penetration of vision and intensity of rendering. He is a colorist, of course, and has much manual facility. He has also attempted sculpture and when not too demonstrative—as in his cat—he is fairly successful.

M. Francois Flameng has been elected president of the Société des Artistes Français. The eleventh Salon des Artistes decorateurs will run from Feb. 26 through March 31.

Arts and Crafts Exposition

It is uncertain whether or not Germany and Austria will be invited to take part in the big exposition of Arts and Crafts announced for 1922. Some would have the display limited to "friendly" and allied nations; others argue that the more is known about one's rivals the easier it is to compete with them. The display of industries and crafts, excluding imitations of past styles, will probably be held on land, formerly occupied by the Paris fortifications, or on the Ile de Puteaux. The idea supported by the Chamber of Deputies, originated in 1912. But it will be more difficult to realise it now owing to increase in cost of materials and of salaries.

Early English Portraits

Lovers of the early British school find enjoyment at Mr. Hodgkin's galleries in the Rue de Berri, where I have had occasion to admire a fine Reynolds, and in the Rue Royale at Mr. Brunner's where there are a beautiful woman's portrait by Beechey and an Opie in the most savory of pigments with warm, soft whites—altogether in that master's best manner. Three portraits by John Russell, represented so inadequately as is the whole British school by one pastel at the Louvre, are among the treasures Mr. Brunner has for connoisseurs. One of these, a woman's portrait, is admirable both in feeling and execution, but I was even more attracted to the artist's self-portrait and of his wife. These works are of a high order and in perfect preservation, for they had not left the family when they came into Mr. Brunner's hands. The expression in the self-portrait is powerful, while the modelling is exceptional. The coloring in the portrait of the artist's wife, wearing a white cap and holding her baby in her arms is exquisite. At the same gallery there is a collection of Dutch and Flemish masters comprising examples of Teniers, Jan Steen, van der Meulen, Wouvermann, Jan Tyt, Thomas de Keyser, but the cream of the collection are three large compositions by Barent Fabritius of exceptional importance.

CHICAGO

The award of the Municipal Art League prize for portraiture at the current Institute exhibition of works by Chicago painters, to Gordon Saint Clair, came after considerable deliberation on the part of the jury and the committee of the Art League, as another young portrait painter was considered so favorably, that it required some balloting to reach a decision. The Saint Clair portrait is admired for its original qualities. There are several successful portraits in the show, among them two by Augustin G. Pall, who was next in line for the portrait prize, and whose work is conscientious and gracefully picturesque. "Miss Lane," by Abram Poole, is an artistic type of portrait; David L. Adam distinguishes himself also by the painter-like qualities of his work. Christian Abrahamsen sustains his established reputation, Claude Buck exhibits the first portrait he has shown here this season, as full of mystery and symbolism as his purely imaginative works, and Paul Bartlett has a charmingly decorative child's study.

Anna L. Stacey has two notable portraits of young women, "The Bridesmaid," the best placed. Her other portrait of a dark woman against a red background is richly colorful and decorative, while the little boy in white rompers, sitting in a wicker chair, shows the artist's ability to master the difficulties of outdoor light and infantile charm.

Narvid Nyholm achieves success in his "Mischievous Colette," wherein his style displays itself. Oskar Gross has a striking arrangement of a beautiful woman in a black gown against a blue background with decorative birds. Harry L. Millhouser in his "Portrait of Miss E. Geist," has handled the varied cream whites and pale yellows of the gown and hat cleverly, and his drawing and modeling are good. Glen A. Mitchell is represented by a portrait sketch, full of fine possibilities. Pauline Palmer's "In the Open," is one of the "high spots" of the show, presenting a young Gypsy Princess whom she has posed in rough outdoor attire, full of careless grace. Her other portrait study "Nurse Girl in Dixie Land," is whimsical and amusing, full of beautiful qualities.

There are a number of good military portraits in the show, which will be historic as records of the war. Among these the work of Cecil Clark Davis shines for the elegance and distinction that are her artistic birthright. She is a descendant of the English XVIII century school. Lamar Miller, himself a military man, paints the military with understanding of the institutions and viewpoint of the service. His "Portrait of Col. A. F. Lorenze" is especially fine and soldierly in mein and expression. "The Young Ensign," by Carl Bohenen, is a frank and pictorial presentation of a modern American type, vividly painted. Martin Henning also has a military portrait, presenting Carter Harrison in his uniform, with a background of camp life, pronounced by everyone a perfect likeness of the man. Of the two Henning's portraits of women, that of the young girl by the flower bed, is most admired by fellow artists. His "Portrait of Mrs. Thomas" is in striking contrast, a low keyed indoor study of good tonal effects and notable for accurate drawing of the form and features. Agnes Squire Potter's "Portrait of Cornelia DeBey," is approved by friends of the sitter. Edward J. Timmons has one of the best portraits he has done so far, graceful, distinguished and dignified by a clever low-keyed arrangement.

Outdoor figure painting is carried to a high degree in the works of Karl A. Buehr, whose five canvases certainly add to the show. Mr. Buehr is a master of color, and also achieves good decorative effects, as is in his prize picture, "The Young Hostess," Frederick Fursman also paints figures outdoors with an airy moving grace.

Many names are missing from the catalog this season, a sorry commentary on the gratitude of the great. Here in these very halls, and at this very annual show many of the "big men" who have drifted away from Chicago, received their first recognition and encouragement. The prizes of the Institute exhibitions have been the first with which their hearts were ever gladdened, and it becomes them, having won honors abroad, to administer a "snub" to the "Home folks," by failing to send anything to the show. It looks as if having won everything Chicago can offer, they had decided to cut out an event where their presence would be in the nature of a "duty call," since there is no hope of again sharing in the prize money.

Other Local Shows

L. O. Griffiths is exhibiting at the Palette and Chisel club a large collection of his paintings, sketches, etchings and color engravings. This is one of the best shows which the club's galleries have offered, containing many small things at easily reachable prices.

The annual exhibition of works by professional members is on at the Arts Club, with the usual reception. The coming ex-

(Continued on page 5)

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Art News.Mrs. I. Vernon Cook, who has been spend-
ing some time at the "Breakers" at Palm
Beach, has gone to Nassau.

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CHICAGO

(Continued from page 4)

hibition in the Thurber Galleries of the
works of Claude Buck, the imaginative and
poetic young painter whom Chicago has
recently "snatched" from the East, is much
anticipated.The O'Brien Galleries are rejoicing in
acquisition of two new landscapes by Mas-
sanovitch, a discriminating, rather than a
prolific painter. The demand for his works
among collectors here, prevents an exhibi-
tion.Charles Hetherington is again exhibiting
in the Marshall Field & Co. Galleries, where
he scored such a success last season.Jane Peterson's exhibition in these gal-
leries is a refreshing treat as her oils are full
of the sparkle of sun and waves. Y. L.
Branstrom, well known here through his
early career with W. Scott Thurber, will
be connected with the new galleries of
French contemporary art at 75 East Adams
St. These are the galleries operating under
the support of the French government.The silver medal of the Chicago Society
of Artists has been awarded to Mrs. Pauline
Palmer, president of the Society for her
group in the present exhibition at the Art
Institute. This is the greatest honor ob-
tainable in this show and it is especially
satisfactory when the vote of the organiza-
tion, as in this instance, is made unanimous.
Mrs. Palmer was the logical candidate for
the medal by reason of her high standing
and long record of distinguished achieve-
ment. Her group of canvases in the exhibi-
tion, however, would alone have entitled
her to consideration as it was of uniform
high quality and showed both phases of
her art. As a landscape painter she had
already been awarded the Edward B. But-
ler purchase fund this year, while in past
seasons she has received the Joseph N.
Eisendrath and Clyde M. Carr prizes.The Englewood Woman's Club Prize has
also been captured by a woman, Eda Sterchi,
one of the few to exhibit Taos pictures this
season.With the awarding of these prizes all re-
turns are in save those on the most popular
picture in the show from the public view-
point.

BUFFALO

The twelfth annual Thumb-box exhibit
Albright Gallery has attracted more atten-
tion than any preceding display of the
kind. Some 18 sales have been made, among
them, Elizabeth L. Leff's charming little
vista "A Path in the Dark."

BOSTON

The Fogg Museum, Cambridge, is for-
tunate, having been loaned a remarkably
fine example of Goya, a "Portrait of the
Toreador Romeo," painted in warm grays,
black, white and violet, with a brighter note
in the crimson lining of the sitter's coat.
The canvas is notable for its strong char-
acterization and masterly technique. Mr.
Henry L. Seaver recently gave an interest-
ing Sunday talk in the print room of the
Art Museum, on Robert Nanteuil.Mary Neal Richardson is holding an
exhibition of her work at her studio, 30
Ipswich Street, including many portraits
in oil previously exhibited here as well as
a few new ones. Of the latter are the
"Portrait of the Artist's Mother" and the
small, but finely painted presentment of
"Miss Alice Cheever." A series of land-
scapes, painted last Summer in Pine Wood
Camp, Me., are also shown.The fourth group of early English en-
graved portraits by William Faithorne, from
the Jenkins Collection, is now on exhibition
and sale at Goodspeed's Book Shop, 5A
Park Street. These portraits are interest-
ing, not only to the artist by reason of the
high craftsmanship displayed, but to the
student of history, who will find portraits
of many of the distinguished Englishmen
living during the period of Charles I and
Cromwell.Following the present exhibition of water-
colors by Marion Monks Chase, the main
gallery of Doll and Richards will be hung
with landscapes by Elizabeth W. Roberts.W. H. Bicknell's well-known dry points
and etchings are again on exhibition at Doll
and Richards. This able artist has expressed
himself on copper for over 30 years, a
period of time covering two revivals of this
fascinating art. He has undoubtedly "found
himself" in his more recent endeavors,
wherein he delights in the effect of snow-
covered country. Sidney R. Woodward.

CINCINNATI.

The group exhibition of Six American
Painters now on at Closson's Art Store is
creating deserved interest. The painters
represented are Edward H. Potthast, Ivan
G. Olinsky, Eliot Clark, Hobart Nichols,
Henry B. Snell and Edward C. Volkert of
this city. The "Brother and Sister" picture
by Potthast, and also one of the Snells have
been sold.An exhibition of watercolors by the late
Frank Crowninshield is on at the Art Mu-
seum. Mrs. Harry Payne Whitney plans to
hold an exhibition of sculptures at the
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LIBERAL CLUB COMPETITION

The Liberal Club has announced a com-
petition for posters for the "Pagan Rout,"
the ball to be held in this city in mid-March.
The poster must incorporate a reference
to the old legend of Bagdad, that a new
moon made its appearance every year. In-
tending competitors may obtain further
information relative to requirements from
the Club at No. 137 Macdougall Street.

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CALENDAR

NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' CALENDAR

Society of Independent Artists, Inc., 1947 Broadway.
No jury—No Prizes—Fourth Annual Exhibition,
Waldorf-Astoria Hotel, N. Y., Mar. 11-April 1.
Membership List closes April 1. Pictures received
March 8-9.

Baltimore Water Color Club, 1023 St. Paul St., Baltimore, Md.—Twenty-fourth Annual Exhibition,
Mar. 15-April 11. Exhibits received at Peabody
Institute Gallery, Baltimore, Mar. 8.

Society of Connecticut Artists, Hartford, Conn.—
Second Annual Exhibition, Mar. 15-31. No Jury.
Exhibits received Vayana Galleries, 92 Pratt Street,
Hartford, on Mar. 10.

SPECIAL NEW YORK EXHIBITIONS

Arlington Gallery, 274 Madison Ave.—Paintings by
Robert Spencer, Feb. 23 to March 13.

Ainslie Gallery, 615 Fifth Ave.—Paintings by George
Inness, Rockwell Portraits and Pictures by Warren
Davis.

Babcock Gallery, 19 E. 49th St.—Recent Paintings
by Eugene V. Brewster, to Feb. 29. Recent Paintings
by Henry S. Eddy, Mar. 1-13.

Bourgeois Gallery, 668 Fifth Ave.—Annual Exhibition
of Modern Art, Feb. 28 to Mar. 20.

Brooklyn Museum, Eastern Parkway, Brooklyn—
Recent Acquisitions in the Print Galleries.

Daniel Gallery, 2 W. 17th St.—Paintings by John
Noble, to Feb. 23.

Durand-Ruel Gallery, 12 E. 57th St.—Paintings by
Renior, extended to Feb. 28.

De Zayas Gallery, 549 Fifth Ave.—The Work of
Charles Sheeler, to Feb. 28.

Ehrich Gallery, 707 Fifth Ave.—Washington as De-
picted by His Contemporaries, Feb. 21 to Feb. 28.

Ferargil Gallery, 607 Fifth Ave.—Group of American
Paintings, to Mar. 1.

E. Gimpel and Wildenstein, 647 Fifth Ave.—Interiors
by Walter Gay, to Mar. 6.

Grolier Club, 47 E. 60th St.—Silver, Jewelled and
Embroidered Bookbindings, to March 6.

Folsom Gallery, 560 Fifth Ave.—American Paintings.
Kennedy & Co., 613 Fifth Ave.—Fine Prints by
Modern Masters, through February.

Kingore Gallery, 568 Fifth Ave.—Oils by Leon Kroll,
to Mar. 27. Watercolors and Oils by Francois
Verheyden, to Mar. 27.

Kennedy & Co., 613 Fifth Ave.—Original Lithographs
by Bolton Brown, through February.

R. Dudensing & Son, 45 W. 44 St.—Special Exhibit
of Blakelocks and Inness's, through February.

Macbeth Gallery, 450 Fifth Ave.—Paintings by
Frieske, Miller & Davis, extended to Feb. 28.

Metropolitan Museum, Central Park at E. 82d St.—
Open daily from 10 A. M. to 5 P. M., Saturday
until 6 P. M., Sunday, 1 P. M. to 5 P. M. Ad-
mission Monday and Friday, 25c—free other days.

Toiles de Jouy and English Chintzes through Feb.
Chinese Portraits lent by Samuel T. Peters, to
March 1. Chinese and Japanese Brocades. En-
gravings by Albrecht Durer.

Milch Galleries, 108 W. 57th St.—Figures and Land-
scapes in water colors, by Matilda Browne, to
Feb. 28. Oils by Ossip L. Linde, to Mar. 1.

Montross Gallery, 550 Fifth Ave.—Water Colors by
Cezanne, extended to Feb. 28.

Municipal Art Gallery, 40 Irving Place—Seventh An-
nual Art Exhibition by the Association for Cul-
ture, extended to March 12.

National Arts Club, Gramercy Park—American
Water Color Society, to Feb. 27.

N. Y. Public Library, Fifth Ave. and 42d St.—
Print Gallery (Room 321). Turner's "Liber Stud-
iorum," to Feb. 29. Mielatz Memorial, consisting
of etched plates, to April 15.

Milch Gallery, 108 W. 57 St.—Landscapes by Bruce
Crane, Mar. 1 to Mar. 13.

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Pratt Institute, Ryerson St., Brooklyn—Paintings
and Illustrations, by N. C. Wyeth, to Mar. 13.
Ralston Galleries, 567 Fifth Ave.—"One man" show
oils by Oscar Fehrer, to Feb. 28.
Rehn Gallery, 6 W. 50th St.—Recent Paintings by
Helen M. Turner, through February.

Reinhardt Gallery, 565 Fifth Ave.—National Society
of Portrait Painters, to Feb. 28. Greacen, Newell,
Karl Anderson, H. L. Waltman, Guy Wiggins and
Massey Rhind, Mar. 1 to Mar. 13. XVIII Century
Portraits.

Touchstone Gallery, 11 W. 47th St.—Group composed
of Charles Sarka, Margaret Huntington, Milton
Mayer, M. Blume, Frietsche Logasa, Feb. 23 to
Mar. 6.

556 Fifth Ave.—French Engravings of the XVIIIth
Century. Alaskan Paintings by Rockwell Kent,
Mar. 1 to Mar. 15.

Howard Young Galleries, 620 Fifth Ave.—Paintings
by Frits Thaulow, to Mar. 1.

Young Women's Hebrew Association, 31 W. 110th
St.—Modern Paintings, to Mar. 1.

ART AND LITERARY AUCTION SALES

Anderson Galleries, 489 Park Ave.—Association
Books from the Library Editions, Feb. 24 to Feb.
25 afts. The Library of the late George Pepper-
dine (Part I), Feb. 26, aft. and eve. Household
Furnishings including glass fixtures by Rene
Lalique. From the estate of T. L. De Vinne et al.,
Feb. 27 to Feb. 28, afts.

American Art Association, 6 E. 23d St.—Pictures
owned by the late Ralph H. White and Others.
Plaza Ballroom, Feb. 25-26, eves., on exhibition to
dates of sales. Ernest A. Bischoff Collection of
Antique Chinese Porcelains, Feb. 24, 25, 26, 27
and 28 afts., on exhibition to dates of sales. The Good-
man Collection of N. Y., San Francisco and Other
American Views and Portraits, Feb. 24 eve. Audon-
son's Birds of North America, Feb. 25 eve.

Heartman's, 129 E. 24th St.—Americana, Californiana
and Books relating to the early West, Feb. 27,
11 A. M.

MUSEUM'S FREE ART LECTURES

Free lectures to be given at the Metropolitan Mu-
seum will be as follows:

Feb. 26, 4 p. m.—Early American Architecture.
Eighteenth Century Houses. Fiske Kimball.

Feb. 27, 4 p. m.—Lettering in Commercial and De-
corative Art. Sallie B. Tannahill.

Feb. 28, 10:30 a. m.—At the Court of Charles I of
England. Anna C. Chandler.

Feb. 28, 4 p. m.—Early French Book Illustration:
The Hours of the Blessed Virgin Mary. William
M. Ivins, Jr.

Feb. 29, 3 p. m.—With the Fairy Folk. Anna C.
Chandler.

Feb. 29, 4 p. m.—The Architectural Growth of New
York. Richard F. Bach.

COMPETITION

Art Alliance of America, 10 E. 47th St.—Fourth An-
nual Albert Blum Competition for Hand-Decorated
Fabrics. Fabrics suitable for costume purposes.
1st prize, \$150; 2d, \$100. Fabric considered most
beautiful for interior decoration. 1st prize, \$150;
2d, \$100. For conspicuous merit, two prizes of
\$50 each. At the discretion of the judges, \$150
will be awarded in several prizes. Trade view,
Mar. 5. Exhibition, Mar. 6-27.

ART AND BOOK SALES

Salmagundi Club Auction

The annual auction sale of small pictures
by artist members of the Salmagundi Club
took place the evenings of February 11, 12
and 13 in Fifth Ave. Glenn Newell, J. B.
Carrington and Leo Mielziner were the
auctioneers at the three sessions, suc-
cessively.

At the first session, February 11, \$2,770
was realized. The total for the second ses-
sion was \$3,159.50 and for the third and
last session \$3,955. The grand total was
\$9,884.50 for the 158 pictures sold at three
sessions.

The top price of the sale, \$405, was paid
for "My Neighbor's House," by Hobart
Nichols; "Springtime," by Edward Dufner,
brought \$360, and "Memories," by E. A.
Bell, brought \$200. Frank Tenney John-
son's "Riders for the Lazy Seven" also sold
for \$200, while James G. Tyler's "The May-
flower" went for \$185. "At Herald Square,"
by Guy Wiggins, sold for \$225; "An
Incident," by Chauncey F. Ryder, fetched
\$150; "Evening, Central Park," by Arthur
Powell, went for \$165, and "Silent Forest,"
by John F. Carlson, brought \$175. The sale
of last year netted \$10,862.50 for 170 pic-
tures. According to custom, the proceeds
of the sale were divided between the con-
tributing artists and the club.

Luigi Loir Paris Sale

The sale of the late Luigi Loir's pictures
in Paris realized 30,000 fr. His "Place de
la Bastille" brought the top price, 2,500 fr.
The Musée Carnavalet, which collects
works illustrating Paris and Paris life, pur-
chased the "Place du Delta" in gouache for
1,250 fr.

Ficke Japanese Print Sale.

The first half of the collection of Jap-
anese Prints, formed by Mr. Arthur Davison
Ficke, and sold at the American Art Gal-
leries February 9-10 last, brought as was
recorded in last week's ART NEWS, \$49,435.
The second half sold in two sessions, Feb.
11, brought \$5,622.50 at the first and \$7,440
at the second or a total of \$13,062.50, which
made a grand total for the entire sale of
\$62,497.50.

The sale was the largest and most impor-
tant of Japanese prints ever held in this
country or Europe and brought out all the
big Japanese print collectors as buyers.
Individual prices and the collective returns
were record breaking.

"The Bow Moon," No. 725, by Hiroshige,
considered the finest print of that artist, a
superb impression, wholly uncut and in
flawless condition, brought the top price,
\$475, of the day from Sir Edmund Walker.
Mr. Howard Mansfield paid the second
highest price, \$310, for No. 720, a triptych
by Hiroshige, a print of wonderful quality,
"Two Figures in the Snow," one of the
finest of the Hiroshige landscapes and
figure prints, Kunisada collaborating in the
figures. Among the other numbers bring-
ing the higher prices of the sessions were
Nos. 597 and 598, Hiroshige, "Tamagama
Series: Moonlight at Kinuta" and "Mountain
and Sea as Wrestlers Series: Snow at
Bizen," which went to Mr. Mansfield for
\$135 and \$105, respectively; No. 714,
"Mochizuki, 26," one of the "Sixty-nine
Posting Station Views," to J. D. Mezgar for
\$130; a triptych, No. 721, "The Naruto
Whirlpool," to K. Matsuki for \$250; No.
737, "Sparrow and Bamboo," to Seaman,
agent, for \$140; No. 738, "Hojiro Bird and
Camellias," to Matsuki for \$170. For No.
740, "Two Green Birds and Hydrangeas,"
Seaman, agent, paid \$160; a large panel,
"The Kiso Snow Gorge," Nos. 763, went to
M. T. Garland for \$210, starting at a \$100
bid; No. 812, "Seki, 48," went to K. Oshima
for \$145, and M. T. Garland paid \$180 for
No. 897, a superb copy of one of Hiroshige's
masterpieces, "Eagle Above the Snowy
Plain."

Sale of Rare Books

The sale of English, French and American
literature from several large libraries at
the Anderson Galleries February 10-11 last
brought a total of \$138,411.55.

The top price at the second and last ses-
sion, February 11, was \$3,500 paid for a
book of original drawings of Venetian
dresses by Titian, by the Rosenbach Co.
George D. Smith paid \$1,800 for George
Washington's autograph copy of "McFing-
gal," an epic poem on the Revolutionary
War, and \$2,500 for a first edition of the
works of Thackeray, and \$1,000 for the or-
iginal autograph ms. of Sir Walter Scott's
"The Betrother." The original autograph
ms. of Sir Walter Scott's poem, "The Lord
of the Isles," was sold to Gabriel Wells for
\$2,100.

Sherer Library Sale

The top price at the first session of the
sale of the private library of Mr. S. L.
Sherer of St. Louis, at the Anderson Gal-
leries, Monday aft. last, was Mr. George D.
Smith, who paid \$80 for Sir Walter Besant's
original autograph Ms. of "Westminster"
from Chapter II. Mr. Smith also paid \$70
for a binding by Edwards of Halifax with
letters of an English woman on her world
travels, and \$61 for Charles II's copy of "A
Vindication of Stonehenge, Restored," by
John Webb, bound in red morocco by Sam-
uel Meares, London, 1665.

The Brickrow Bookshop paid \$65 for the
first Edinburgh edition of Robert Burns'
Poems, 1787, with the poet's own inscription
to the members of the Caledonian Hunt.
The session's total was \$2,846.30.

The total of the second session Tuesday
aft. was \$2,519, and of the third session,
Wednesday aft., \$2,376.35, which made a
grand total for the sale of \$7,211.75.

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Fabyan Library Sale.

The total realized at the sale of rare
American books from the private library
of Mr. Francis W. Fabyan at the American
Art Galleries, Wednesday aft. was \$21,025.
Mr. George D. Smith paid the top price of
\$1,775 for the first book printed in Conn.,
"Necessity of Righteousness and Judgment
in a Land—a Sermon." The sale of in-
scribed first editions and autographs of
noted American and English authors from
the Fabyan and P. K. Foley Libraries
brought a total of \$5,471. Mr. W. M. Hall
paid \$870 for an inscribed first edition of
R. L. Stevenson's "Travel With a Donkey
in the Cevennes."

Book and Tract Sale

The first session of a book and tract sale,
including a consignment from the Mass.
Historical Society at the American Art
Galleries Wed. eve. last, Feb. 18, brought
a total of \$24,284.50. There was a large
attendance and prices ruled high. Mr.
George D. Smith gave the top price, or \$385
for No. 288, "Proclamation of the British
Gov. Gance offering pardon to all but Adams
and Hancock," printed in Boston, 1775, by
Margaret Draper, an exceedingly rare His-
torical Broadside. Mr. Smith paid \$380 for
No. 330 for an Account Book of Thomas
Jefferson in his handwriting, 1769-1776. Re-
sults of the later sessions and the totals
obtained will be given next week.

Fukushima Oriental Art Sale

At a sale of Oriental art objects, etc., last
week from the stock of Fukushima & Co.
at the Anderson Galleries the first session
brought a total of \$7,387.50 and the second
one of \$18,176, which made a grand total
for the sale, really a dealer's one, of \$25,-
566.50.

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